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rial at his command. He proved himself able to sway and direct a vast musical combination, and has placed himself firmly in the position he has striven for for years. We congratulate him warmly upon the results of his efforts, and we hope that some efforts will be made by subscription or otherwise to reproduce the entire programme at an early date. We must say a word for the solo singers. Mr. M. Duschnitz, though apparently nervous, rendered his solo well, and the other members of the quartette, Mrs. Eugene Cruger, Miss Ella Meyer, and Mr. W. F. Hill, acquitted themselves creditably.

One word about the supernumerary conductors. If Mr. Berge got up the choruses, all praise that is due should be awarded to him. But as supernumerary conductor, he was terribly in the way of a perfect performance of the choral movement of the Symphony. His beat constantly differed from that of Mr. Thomas, rendering a perfect unity between chorus and orchestra rarely possible. In vast orchestras of many hundreds of singers and players, a second conductor is often necessary, but on this occasion it was an addition without a gain.

#### LAST APPEARANCE OF THE BATEMAN CONCERT COMPANY.

The announcement of the last appearance of Madame Parepa and the other fine artists of the Bateman Concert Company, had the effect of drawing out a vast attendance at the Wednesday evening popular concert at Steinway Hall. Just such a throng should have been present every night that they appeared. It was a brilliant and enthusiastic audience, and certainly the excellence of the performance fully justified the enthusiasm so warmly expressed.

Madame Parepa, the reigning Queen of the Concert-room, was in superb voice, and we all know how superb that voice is in its rich and melodious purity. We have rarely heard her sing so well, and doubt if she ever surpassed her performance of last evening. Her "Qui la voce" was a model for grace, expression and perfection of execution. No one can carry the voice so finely, and no artist that we are acquainted with at present has so thorough and so easy a control of every vocal resource. She was rapturously encored, and responded by singing in the most simple but finished manner Arne's lovely aria, "Where the Bee Sucks." Madame Parepa was successful in all her selections, and never, even in her first engagement, was the enthusiasm of the public more warm and more genuine.

Brignoli not having recovered from the sickness from which he has suffered for several days, was unable to appear; some dissatisfaction was expressed, but the production of Dr. Carnochan's certificate by Mr. Bateman satisfied every one.

Mr. S. B. Mills played Liszt's "Midsummer Night's Dream" in a brilliant, accurate and effective manner, and won a hearty encore, to which he responded by playing his very sweet Morceau de Salon, "Murmuring Fountains."

Signori Fortuna and Ferranti and Carl Rosa came in for a full share of the public admiration and deserved the reception they met with. This concert, with the exception of the Brignoli disappointment, was a complete and brilliant success, and makes us regret that we are to lose these admirable artists for an indefinite period.

#### ROBERT GOLDBECK'S MATINEE.

Mr. Robert Goldbeck gave his first matinee at Steinway Hall on Wednesday afternoon, 21st inst., before a numerous audience. He was assisted by Miss Nettie Sterling, Mr. George Simpson, and Mr. S. B. Mills, by permission of Mr. H. L. Bateman.

The principal feature of the programme was a new piano concerto, composed by Mr. Goldbeck, and played by him, with the assistance of Mr. S. B. Mills, who represented the orchestral score on a second piano. It is utterly impossible to give a definite judgment upon a single hearing of so ambitious a work, more especially as the orchestral score, transferred to the piano, loses all its character and importance, and yields scarcely an atom of coloring to the piano solo. Still, so far as our impressions are concerned, the concerto seemed to be well made, the themes of the movements sufficiently broad and marked to impart a tone, and to gain importance by careful working, and its treatment, in connection with the orchestra, proves that he has studied the power and effect of such a composition very carefully. We hope at some future time to hear it with the orchestra, when the composer's intention will be thoroughly interpreted, and its merits revealed.

Miss Nettie Sterling has made great improvement since we last heard her. She is more matured, both in voice and style. Many of the defects then discernible have been remedied, and Miss Sterling has made quite a stride toward an assured artistic position. Her voice is very beautiful in quality and very rich in sonority, and the blending tones in the registers are firmer and smoother. Her Italian aria was given in excellent style, although she has yet to learn more and to feel more, before she can make such compositions impressive. She rendered Goldbeck's fine song, "Invocation," in a chaste and impressive manner, giving it so intelligent a reading that she won a very cordial encore, to which she responded by singing Goldbeck's Serenade Slumber Song, which is a deliciously dreamy composition, in a sweet and unaffected manner. It would have been more effective, however, if she had in-

creased the tempo a little at the agitato phrase; as it was, the figure in the accompaniment was so retarded that the intended point was lost. Still, Miss Sterling acquitted herself admirably, and made a strong favorable impression upon all present.

Mr. George Simpson sang a selection from Goldbeck's "Love Song"—"O doubt me not" chastely and with much warmth. He has a sweet and sympathetic voice and uses it very skillfully. He also sang Beethoven's "Adelaide" chastely and expressively. A little more abandon would have made it more impressive.

Mr. Goldbeck's piano solos were played more brilliantly and effectively than usual. His manner in public has much improved. He has restrained his too great impetuosity, and now gives out his subjects in a clear and defined manner. Still, his playing, to great extent, lacks individuality, without which no player can strongly impress a public. His reading of Chopin's "Mazurka" was poetical and just, and only failed of being admirable from the want of a tenderness of touch.

#### OPERA COMIQUE—THEATRE FRANCAISE.

Herold's almost grand opera, "Zampa," in its second representation at the Theatre Francaise, evidenced marked improvement in almost every particular. "Zampa" has always been regarded as presenting many difficulties in the principal roles, the situations depending more upon great ensemble excellence requiring high dramatic power in the artists than upon facile and brilliant vocal achievement. Herold obviously planned the work upon Da Ponte's "Don Giovanni," and for all situations which depend upon supernatural agency for sensational and intensely dramatic effect, he follows Da Ponte's ideas quite closely, simply changing the form of the statue, and making Leporello a corsair's mate instead of a valet. Why "Zampa" should have been written for the opera comique instead of a Parisian Grand Opera House puzzles those who do not know or recollect that Roger shone resplendant there, and other competent artists available for the roles of Alphonse, Camille, Capuzzi and Dandolo, that the chorus and orchestra could compare favorably with those of L'Academie, while the *mise en scene*, and every accessory necessary needful to produce such a spectacle-opera were ready for use in lavish profusion. In fact, the great success attained with "Zampa" shaped and controlled to a great extent the managerial policy of the Opera Comique, and so firm and persistent has been the adherence to like melodramatic opera productions, that it elicited from Parisian critics, while commenting upon the latest work in that style, "Jose Maria," that "L'Opera Comique had brigand upon the brain." Roger was lured from his